



# Jacob Riis

REVEALING "HOW THE OTHER HALF LIVES"

A Library of Congress Exhibition  
April 14–September 5, 2016  
Thomas Jefferson Building



**Jacob A. Riis** (1849–1914) was a journalist and social reformer who publicized the crises in housing, education, and poverty at the height of European immigration to New York City in the late nineteenth century. His career as a reformer was shaped by his innovative use of photographs of New York's slums to substantiate his words and vividly expose the realities of squalid living and working conditions faced by the inhabitants. Harrowing images of tenements and alleyways where New York's immigrant communities lived, combined with his evocative storytelling, were intended to engage and inform his audience and exhort them to act. Riis helped set in motion an activist legacy linking photojournalism with reform.

This exhibition repositions Riis as a multi-skilled communicator who devoted his life to writing articles and books, delivering lectures nationwide, and doggedly advocating for social change. ***Jacob Riis: Revealing “How the Other Half Lives”*** features Riis's correspondence, documentary photographs, drafts and published works, lecture notes, scrapbook pages, appointment books, financial records, family history, and alliances from throughout his career. The side walls of the exhibition frame Riis's call to action on problems he focused on as a reporter—housing, homelessness, public space, immigration, education, crime, public health, and labor. These pressing issues remain at the forefront of many public debates today.

By merging, for the first time, the papers the Riis family gifted to the Library of Congress and his photographs in the collection of the Museum of the City of New York, ***Jacob Riis: Revealing “How the Other Half Lives”*** provides visitors with an unprecedented opportunity to understand the indelible mark Riis's brand of social reform left upon our vision of humanity and poverty in the urban landscape as the Gilded Age shifted into the Progressive Era.

**COVER IMAGE**

Jacob Riis. Detail of *“I Scrubs”*—*Little Katie from the West 52nd Street Industrial School*, 1891–1892. Modern gelatin printing out paper. Museum of the City of New York, Gift of Roger William Riis (90.13.4.132) (086.00.00)



**ABOVE**

Jacob Riis, Richard Hoe Lawrence, and Henry G. Piffard, photographers. Detail of *Bandits' Roost*, 1887–1888. Modern gelatin printing out paper. Museum of the City of New York. Gift of Roger William Riis (90.13.4.104 & .105) (018.00.00)



# Biography

Jacob A. Riis (1849–1914) was born in Ribe, Denmark. He immigrated to America at age twenty with hopes of one day marrying his teenage love, Elisabeth Nielsen [Gjørtz]. Riis wandered through Pennsylvania, New Jersey, and New York, taking odd jobs as a laborer and salesman, before landing newspaper work in New York City in 1873. Financially established, Riis won Elisabeth's hand; they married in Ribe in 1876 and settled in New York, where they raised five children.

Riis recounted his remarkable life story in *The Making of an American*, his second national best seller. In it, he chronicled his years as a homeless immigrant, his love story with his wife, and his enduring friendship with Theodore Roosevelt, who had become president of the United States only months before the book's publication in 1901.



## ABOVE

Frances Benjamin Johnston, photographer. *Jacob August Riis*, ca. 1895. Prints and Photographs Division, Library of Congress (046.00.00)

## OPPOSITE

Jacob Riis. "Our family taken in summer of 1898." Detail from glass plate negative. Prints and Photographs Division, Library of Congress (045.00.00)







THE tenement-house question is the question of the health, comfort, and happiness of the vast majority of the people in modern cities, and therefore always timely for discussion. It would be a good thing for New York if heed had been paid to it earlier, for it has come to pass, through the over-crowding of our tenement-house quarters—due to the shape of Manhattan Island, the enormously rapid growth of its population, and the consequent difficulties of transportation—that the chief American city has been called by the bad name of “the homeless city.” Happily it is not to be taken literally to mean that there are no homes in the houses in which the wage-workers of New York must live. If that were true, our boasted civilization would have achieved indeed by the shortest cut its own destruction. But it does mean that a home can be made only with great difficulty in such surroundings as the “double-decker” tenement offers with twenty families under one roof, and that the difficulty must grow with the years, as the new generations come to whom the name means little or nothing. That is a danger awfully little grave to engage the earnest attention of the statesman, the philanthropist, and the patriot alike.

Forty years ago we began to see this rather dimly, and, in a moment of impatience with things as they were, cleaned out the Five Points slum. We banished the swine that roamed in our streets, and cut forty thousand windows through to dark bed-rooms to let in the light, in a single year. A long while after we took Mulberry Bend by the throat. More recently still Bone Alley and Kerosene Row were wiped out. In the place of these came parks and play-grounds, and with the sunlight came decency. The worst of the rear tenements, which the Tenement-House Committee of 1894 called “infant slaughter-houses,” on the showing that they killed one in five of all the babies born in them, were destroyed. Waring came and cleaned our streets, which he found much as the swine had left them a generation before. Philanthropic builders built model houses, in which the home was provided for, and showed that such tenements could be made to pay.

New York is not nearly yet a clean city. Just now, in pursuit of the programme of its present rulers, it has taken more than one step backward toward the slough out of which it was pulled with such toilsome effort. The tenement-house exhibition that is to begin shortly comes at an opportune moment to check its backsliding. It proposes to show to the people of New York just what ails their city, and where the help is. It is set on foot by a committee of private citizens co-operating with the Charity Organization Society—most properly so, for the trust charity begins in the home.

Citizen effort ever set the pace in our great reforms, and we may be glad to have it so, without pining for the day when municipal government shall be always abreast of the best thought and the highest ideals of the people.

It is enough if it can be made to follow. When the horrors of the old barracks became a matter of public concern in 1879, out of the agitation came, as the result of competition invited by the citizens' committee, the “dumbbell” plan of tenement, with its air-shafts and “courts,” which was then considered to be a long stride toward better things.

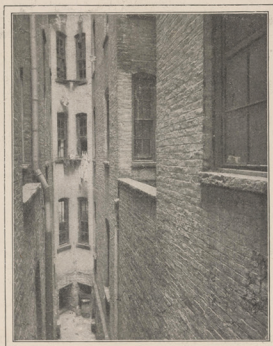
And so it was; but the better things were yet to come. Twenty years' experience has shown the air-shaft to be largely a delusion and a snare. Instead of bringing down fresh air, it sent down foul smells, and the light it gave, grudgingly enough most of the time, was dearly bought at the terrible risk of fire, that makes life in such a tenement a constant nightmare. Wherever fire breaks out, it makes of the air-shaft at once a huge flue, up which it travels to every floor with incredible speed. The problem set the architects in the earlier competition was how to make the most out of the twenty-five-foot lot. Another such is to be a main feature of the coming exhibition; but it is significant of the change that has been wrought in the

public mind that the conventional lot holds but a subordinate place in the plans that have been laid for it. Plans for fifty and seventy-five foot tenements and for whole blocks are called for. The twenty-five-foot lot has practically been given up as hopeless.

The exhibition will present not only the good and the bad side of New York, but what other cities at home and abroad have done to meet the problems that are not peculiar to us, but plague all modern communities alike. We shall see what London and Chicago and Glasgow have done to house their workmen decently, and to give their children the chance to grow up into men and women with healthy minds and bodies, which was denied them too long. All the statistics will be there of crowding and crime, of rents that eat up a fourth always of the slim income of the worker, and of those modern agencies of light and cheer, the parks and the play-grounds, the play-piers, the cooking-schools, and the libraries, that are breaking into the slum in front, flank, and rear every day. It is the first attempt that has been made to gather up all the results of forty years' battle with the slum, and present them in a way so comprehensive that he who runs may read. It is not conceivable that the lesson should fail to be a salutary one.

The model of a block of tenements which is shown in the heading to this article, exactly as they stand, fairly presents New York's problem. The block is the one that is bounded by Canal, Forsyth, Bayard, and Chrystie streets. It covers 80,000 square feet, and in 1896 it sheltered 2388 human beings. It is safe to say that its population to-day is not under 2900. In its gloom and its crowds it is typical of all the rest on that East Side, where the population is jammed as nowhere else in the world. The picture of the Riverside tenements shows to what use a block of that size has been put in Brooklyn. Looking from the old slum alleys in the Mulberry Bend to the park that is there at last, it seems a long way, and it was weary travelling often enough; but yet it was worth all it cost. Play-grounds, and big handsome school-houses with room for all the boys and girls who come, stand like mile-stones along it to-day and tell of battles fought and won. Where they are the gloom of the slum has been banished; but there are too many corners where it lingers yet. Until light has been shed into the last of these, and decent living conditions have become the rule rather than the exception in the houses of New York's wage-workers, this campaign, begun with the Tenement-House Exhibition of 1900, is not to cease.

When the exhibits have been shown in turn to the wealthy on the Avenue whose money built the tenements, and to the people of the East Side who live in them, they will go the rounds of the large cities in the country, and will then cross the ocean in time for the Paris Exposition. Eventually they are to find a permanent home in this city, where the committee will continue its work of education and of appeal to the public conscience.



A DOUBLE AIR-SHAFT.



THE MULBERRY BEND PARK, NEW YORK.



THE RIVERSIDE TENEMENTS, BROOKLYN.

# Reporter

For twenty-three years, Riis worked for the *New York Tribune* and the *Evening Sun* from an office at 301 Mulberry Street across from police headquarters in the heart of the Lower East Side. Six of those years were spent working nights on the police beat, witnessing criminality and deprivation and gaining an intricate knowledge of street life.

With his Danish accent and crusader views, Riis was an outsider among his fellow journalists. He proved his mettle, however, and became the “boss reporter.” Writing in a sentimental yet critical style similar to Charles Dickens, he was unyielding in his depiction of the vices, travails, and efforts of the urban poor. From the start of his work in journalism, he used the personal stories of the slum dwellers he met to paint a vivid picture of what it was like to inhabit the city's tenement neighborhoods.



## ABOVE

Jacob Riis, Richard Hoe Lawrence, and Dr. Henry G. Piffard. “Our office—my partner, Mr. Ensign at the desk, I in the corner,” *New York Tribune* Police Bureau, 1887–1888. Gelatin silver photograph. Prints and Photographs Division, Library of Congress (029.01.00)

## OPPOSITE

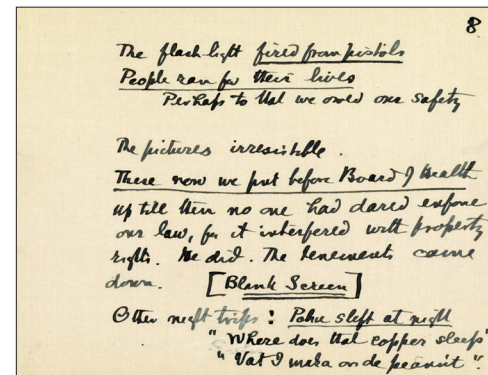
Jacob Riis. “The Tenement House Exhibition.” *Harper's Weekly*, February 3, 1900. Jacob A. Riis Papers, Manuscript Division, Library of Congress (006.00.00)





# Photographer

Jacob A. Riis's success as an agent of reform derived not only from his passionate advocacy in print and on the lecture circuit but from his innovative use of the media of his time. He was the first reformer to recognize the potential in new methods of low-light flash photography. He used photographs of squalid conditions in the poorest parts of New York City to convince middle-class audiences of the need for action. Describing himself as a "photographer after a fashion," he first guided avid amateur photographers willing to test new flash techniques to take nighttime pictures in the slums. Soon Riis began taking photos on his own, letting commercial firms do the darkroom work. The 100 images he assembled for his "Other Half" lecture slides were powerful persuaders, but the impact of those pictures was diminished in print because 1890s printing technology dictated that images be reproduced as crude wood engravings or tonally flat halftones.



## ABOVE

Jacob Riis. "The Making of an American," handwritten lecture notes. Jacob A. Riis Papers, Manuscript Division, Library of Congress (019.00.00)

## OPPOSITE

Jacob Riis. Detail of *Five-Cent Spot*, 1888–1889. Modern gelatin printing out paper. Museum of the City of New York. Gift of Roger William Riis (90.134.158) (061.00.00)



"One Half the World does not know how the other Half Lives."

# THE OTHER HALF,

HOW IT LIVES AND DIES IN NEW YORK.

WITH ONE HUNDRED ILLUSTRATIONS, PHOTOGRAPHS FROM  
REAL LIFE, OF THE HAUNTS OF POVERTY AND  
VICE IN THE GREAT CITY.

—BY—

JACOB A. RIIS,

FOR MANY YEARS THE POLICE REPORTER OF THE NEW YORK  
TRIBUNE AND THE ASSOCIATED PRESS AT  
POLICE HEADQUARTERS.

NEW YORK.

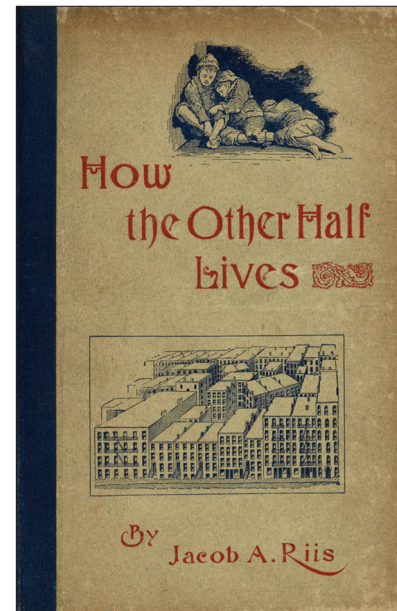
1888.

It was my idea of a little page a year before I  
thought of beginning the book, & I was so copy righted

## Writer

Jacob Riis wrote his first (and now enduringly famous) book, *How the Other Half Lives* (1890) late at night "while the house slept." He recalled: "It was my habit to light the lamps in all the rooms of the lower story and roam through them with my pipe, for I do most of my writing on my feet." The book was a bestseller. Riis continued to pursue his activism through writing. His long stint as a police reporter, first with the *New*

*York Tribune* and then the *New York Evening Sun*, ended in 1901, but Riis continued to produce a stream of freelance articles for newspapers and literary magazines like *Scribner's*, the *Century*, and the *Churchman*. He also published nearly a dozen influential books involving urban reform, including *The Children of the Poor* (1892), *A Ten Years' War* (1900), *The Making of an American* (1901), and *The Battle with the Slum* (1902).



### ABOVE

Jacob Riis. *How the Other Half Lives, Studies Among the Tenements of New York*. New York: Charles Scribner's Sons, 1890. Rare Book and Special Collections Division, Library of Congress (063.00.00)

### OPPOSITE

Title page submitted for U.S. Copyright, 1888. Jacob A. Riis Papers, Manuscript Division, Library of Congress (022.00.01)

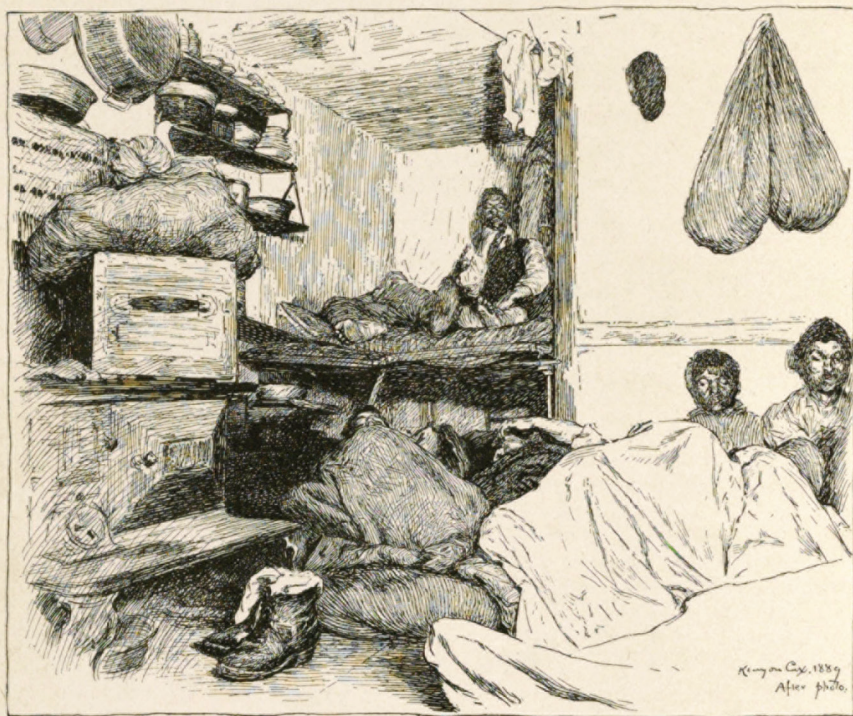
### TWO PAGE SPREAD

Jacob Riis. "How the Other Half Lives: Studies among the Tenements," *Scribner's Magazine*, December 1889. General Collections, Library of Congress (059.00.00)



grant from southern Italy in exclusive possession of this field, just as his black-eyed boy has monopolized the boot-black's trade, the Chinaman the laundry, and the negro the razor for purposes of honest industry as well as anatomical research. Here is the back alley in its foulest development—naturally enough, for there is scarcely a lot that has not two, three, or four tenements upon it, swarming with unwholesome crowds. What squalor and degradation inhabit

no word of English—upon such scenes as the one presented in the picture. It was photographed by flash-light on just such a visit. In a room not thirteen feet either way slept twelve men and women, two or three in bunks set in a sort of alcove, the rest on the floor. A kerosene lamp burned dimly in the fearful atmosphere, probably to guide other and later arrivals to their "beds," for it was only just past midnight. A baby's fretful wail came from



Lodgers in a Crowded Bayard Street Tenement—"Five cents a spot."

these dens the health officers know. Through the long summer days their carts patrol The Bend, scattering disinfectants in streets and lanes, in sinks and cellars, and hidden hovels where the tramp burrows. From midnight till far into the small hours of the morning the policeman's thundering rap on closed doors is heard, with his stern command, "*Apri port'!*" on his rounds gathering evidence of illegal overcrowding. The doors are opened unwillingly enough—but the order means business and the tenant knows it even if he understands

an adjoining hall-room, where, in the semi-darkness, three recumbent figures could be made out. The "apartment" was one of three in two adjoining buildings we had found, within half an hour, similarly crowded. Most of the men were lodgers, who slept there for five cents a spot.

Another room on the top floor, that had been examined a few nights before, was comparatively empty. There were only four persons in it, two men, an old woman, and a young girl. The landlord opened the door with alacrity, and ex-



An All-night Two-cent Restaurant, in "The Bend."

hibited with a proud sweep of his hand the sacrifice he had made of his personal interests to satisfy the law. Our visit had been anticipated. The policeman's back was probably no sooner turned than the room was reopened for business.

Of the vast homeless crowds the census takes no account. It is their instinct to shun the light, and they cannot be corralled in one place long enough to be counted. But the houses can, and the last count showed that in "The Bend district," between Broadway and the Bowery and Canal and Chatham Streets, in a total of nearly four thousand four hundred "apartments," only nine were for the moment vacant. West of Broadway, in the old "Africa" that receives the overflow from The Bend and is rapidly changing its character (the colored population moving uptown before the tide of Italian immigration and the onward march of business—an odd co-partnership), the notice "standing-room only"

is up. Not a single vacant room was found there. The problem of the children becomes, in these swarms, to the last degree perplexing. It is not unusual to find half a hundred in a single tenement. I have counted as many as one hundred and thirty-six in two adjoining houses in Crosby Street.

There was a big tenement in the Sixth Ward, now happily in process of being appropriated by the beneficent spirit of



In a Chinese Joint.

business that blots out so many foul spots in New York—it figured not long



# Reformer

Based on his own experiences as an immigrant and his knowledge of the slums as a police reporter, Riis advocated for practical solutions to a wide array of social problems. Through lectures, newspaper and magazine articles, and books like *How the Other Half Lives* (1890) and *The Children of the Poor* (1892), Riis worked tirelessly to influence public opinion. He met with a hostile reception from New York City's powerful political machine, Tammany Hall, whose leaders saw well-meaning, middle-class reformers as a threat to their influence. But in 1894, an anti-Tammany reform candidate, William L. Strong, won the mayor's office and instituted a period of "good government" policies. Among Strong's appointments was a young Theodore Roosevelt as police commissioner. Roosevelt befriended Riis and supported his causes, as Riis advocated for the destruction of the worst of the old tenements, the construction of parks, education for

children, and the closing of the dangerous police station lodging houses.



## ABOVE

Jacob Riis. *The First Patriotic Election in the Beach Street Industrial School*, 1891–1892. Modern gelatin printing out paper. Museum of the City of New York, Gift of Roger William Riis (90.13.4.208) (033.00.00)

## OPPOSITE

Jacob Riis. Detail of *Saluting the Flag in the Mott Street Industrial School*, 1891–1892. Gelatin silver transparency hand-colored by William T. Gregg. Museum of the City of New York, Gift of Roger William Riis (90.13.2.97) (087.00.00)



February, 1909.

Kansas - Missouri <sup>Sun.</sup>  
14

Wichita Kas <sup>Mon.</sup>  
15  
Prof. Muddell French Mission

Olathe Kas <sup>Tues.</sup>  
16  
Mr. T. L. Hoque - City of Olathe

<sup>Wed.</sup>  
17

Booneville Mo <sup>Thurs</sup>  
18  
Capt. H. C. Johnston  
Kemp's Mill School

Columbia, Mo. <sup>Fri.</sup>  
19

S. Perry Wilson  
Missouri, Mo.

<sup>Sat.</sup>  
20

## Lecturer

By 1900, Riis was a national authority on urban poverty. The lure of the lecture circuit was more than financial. His fame allowed him to retire as a police reporter in 1901 and rely on lecturing as his primary source of income. For several months out of the year, he crisscrossed the country, even after a serious heart attack in 1900 and against doctor's orders. Riis's 1901 autobiography *The Making of an American*, in which he regaled readers with accounts of the degrading experiences of his early years as a struggling immigrant, consolidated his status as a celebrity and resonated with audiences across the country. A newspaper account of Riis's 1911 lecture in San Jose, California, noted: "Simply as the story was told, it held the listeners wrapt. 'If,' said [Riis] in closing, 'the story of one plain immigrant lad helps you to look with kind eyes on one little unfortunate lad I shall think my words well spoken.'"



### ABOVE

Picture postcards sent by Riis from New Hampshire and the District of Columbia to family members, 1905 and 1908. Jacob A. Riis Papers, Manuscript Division, Library of Congress (078-079.00.00)

### OPPOSITE

Jacob Riis's appointment book, February 14-20, 1909. Jacob A. Riis Papers, Manuscript Division, Library of Congress (070.00.00)



NEW YORK,

April 11 1902

My dear Mr Washington,

I am going to see  
President Roosevelt next week about  
that island business. I will not go there,  
unless it is a clear duty, and I can  
not see it so. If by any chance I  
do, be sure I will go to you for  
much information, for I shall need it.  
That, too, will be a good chance of  
our meeting at last.

But whether I do or not, count  
me in always in any effort to  
raise us all, black and white, toward  
the ideal you and I both pursue  
and will, I hope, to the end. I have  
no doubt of you, but sometimes I almost wish  
the end were near lest I sleep and  
can not work as much I have come to stand for. Ever yours  
Jacob A. Riis

## Ally

Jacob Riis's career-long "battle with the slum" was aided through acquaintances and friendships with political and affluent allies—the most powerful being Theodore Roosevelt. Their deep friendship began in 1895 when then Police Commissioner Roosevelt sought out Riis in his newspaper office across from police headquarters on Mulberry Street. Riis took the commissioner on a series of nighttime forays into the slums and used the relationship to make recommendations for reform of the police and health departments, many of which Roosevelt embraced. Over time their bond strengthened, even after Roosevelt left the city to climb the rungs from a state to a national political career. The two men supported each other publicly—artfully using the media to enhance their mutual reputations.



### ABOVE

Louis M. Glackens (1866–1933). "Roosevelt's Farewell to His Officers" from *Puck*, February 26, 1908. Prints and Photographs Division, Library of Congress (092.00.00)

### OPPOSITE

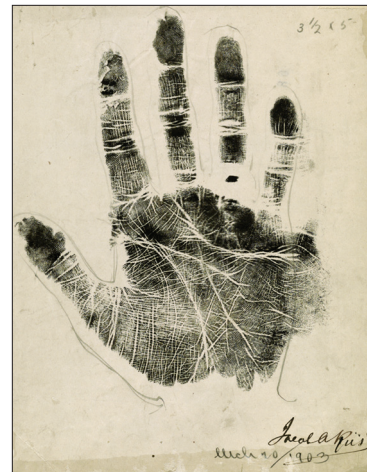
Jacob Riis to Booker T. Washington (1856–1915), April 11, 1902. Manuscript letter. Booker T. Washington Papers, Manuscript Division, Library of Congress (097.00.00)





## Legacy

Riis often said he was not alone in pressing for urban reform. As the Gilded Age ended, his sentimental appeals to Christian empathy were eclipsed by more organized means to combat poverty. New college-educated Progressive reformers saw unionization, woman suffrage, protective legislation, and government intervention as ways to achieve far-reaching social change. But Riis had pioneered techniques utilized in the new emerging fields of social work, investigative journalism, and photojournalism. His fieldwork in the streets; case studies of the ill and poor; documentation with a camera; use of public relations; interest in statistics; and close association with government authorities and health officers, all laid groundwork for what was to come.



When on May 25, 1914, Riis died of heart disease at age 65, Lillian Wald, founder of the Henry Street Settlement, eulogized him “for friendship and encouragement and spirited fellowship, for opening up the hearts of a people to emotion, and for the knowledge upon which to guide that emotion into constructive channels.”

### ABOVE

Nellie Simmons Meier (d. 1939). 1903 print of Jacob Riis's right hand with signature published in *Lions' Paws, The Story of Famous Hands*. New York, 1937. Nellie Simmons Meier Papers, Manuscript Division, Library of Congress (098.00.00)

### OPPOSITE

Lewis Hine (1874–1940). “Photographic Investigation of Child Labor Conditions in Sardine Canneries of Maine, August 1911.” Gelatin silver photograph. Papers of the National Child Labor Committee, Manuscript Division, Library of Congress (105.00.00)



# Acknowledgments

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**The exhibition is based on Jacob A. Riis: *Revealing New York's Other Half*, curated by Bonnie Yochelson presented by the Museum of the City of New York, from October 14, 2015–March 20, 2016. A third version of the exhibition will travel to Denmark in 2016 and 2017: GL Strand Kunstforeningen (Copenhagen) and the Kunstmuseum (Ribe).**

The Library extends its sincere thanks to the following individuals for their assistance in the realization of this exhibition: Bonnie Yochelson; Jette Renneberg Elkjær, Cultural Attaché, Royal Danish Embassy; William Jacobs; Sarah Henry, Becky Laughner, Winona Packer, Miranda Hambro, Museum of the City of New York; Terry Borton, American Magic-Lantern Theater; Adrienne Rubin, Mary Yearwood, Thomas Lannon, New York Public Library; Richard Morange, New England Photographic History Society; Helen Harrison; and Mark Osterman, Todd Gustavson, George Eastman Museum

## Exhibition and Brochure Design

Shveima Associates

## Online Exhibition

This exhibition is available online at [www.loc.gov/exhibits/jacob-riis/](http://www.loc.gov/exhibits/jacob-riis/)

## Public Programs

A list of Public Programs for youth and adult audiences, including lectures, films, and special presentations, are listed in the online exhibition and updated as new programs are added: [www.loc.gov/exhibits/jacob-riis/public-programs](http://www.loc.gov/exhibits/jacob-riis/public-programs)

Through the generosity of the Ministry of Foreign Affairs of Denmark, the Danish Ministry of Culture, the Danish Agency for Culture and Palaces, and The Royal Danish Embassy, a family guide, designed for younger visitors, ages 8+ and their families, features a series of age-appropriate, self-guided activities. The guide encourages users to explore the exhibition, look closely, ask questions, and reflect on how they might affect change in our world today.

A hands-on learning cart invites visitors of all ages to investigate late nineteenth/early-twentieth-century photographic equipment and processes that bring to life the stories behind the creation of Riis's work. Stationed inside the exhibition, cart facilitators engage visitors with artifacts and related materials to highlight Riis's experiences and the conditions he documented.

## Read More About It

### Books by Riis

Riis, Jacob A. *The Children of the Poor*. New York: Garrett Press, 1970. Originally published 1892.

———. *How the Other Half Lives: Studies Among the Tenements of New York*. New York: Dover Publications, Inc., 1971. Originally published 1890.

———. *The Making of an American*. New York: The Macmillan Company, 1970. Originally published 1901.

### Books about Riis

Alland, Alexander, Sr. *Jacob A. Riis: Photographer & Citizen*. New York: Aperture, 1973.

Buk-Swienty, Tom. *The Other Half: The Life of Jacob Riis and the World of Immigrant America*. New York: W. W. Norton & Company, 2008.

Yochelson, Bonnie. *Jacob A. Riis: Revealing New York's Other Half: A Complete Catalogue of His Photographs*. New Haven, CT: Yale University Press, 2014.

Yochelson, Bonnie and Daniel Czitrom. *Rediscovering Jacob Riis: Exposure Journalism and Photography in Turn-of-the-Century New York*. Chicago: The University of Chicago Press, 2014.

## For Young Readers

Hopkinson, Deborah. *Shutting out the Sky, Life in the Tenements of New York 1880–1924*. New York: Orchard Books, An imprint of Scholastic, Inc., 2003.

Meyer, Edith Patterson. *“Not Charity, but Justice”: The Story of Jacob A. Riis*. New York: Vanguard Press, 1974.

Pascal, Janet B. *Jacob Riis, Reporter and Reformer*. New York: Oxford University Press, 2005.

## Companion Volume

*Jacob A. Riis: Revealing New York's Other Half* is the first comprehensive study and complete catalogue of Jacob Riis's photographs and is the culmination of more than two decades of research on Riis by photographic historian Bonnie Yochelson; published by Yale University Press in association with the Museum of the City of New York and the Library of Congress. The book is supported by the Phillip and Edith Leonian Foundation.



# Jacob Riis

REVEALING "HOW THE OTHER HALF LIVES"

is a co-presentation of the Library of Congress and  
the Museum of the City of New York.

This exhibition unites, for the first time, the Jacob A. Riis Papers from  
the Library of Congress and the Museum of the City of New York's  
Jacob A. Riis Collection of Riis's photographs.

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